

ROADRUNNER

2016年12月15日 星期四 15:15



IS THIS THE FUTURE OF
ROCK AND ROLL?



BYLAN THE INSIDE STORY



IAN MCDONALD
INTERVIEWED BY

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----



THE CHINA MARCH WILL
MEET THE DISSENT

THE THIRD REICH 'N' ROLL

510T-OUT GIG G-01-2004342-COSTA OUT-81 C00018-808 JUN01-CALCI COSTA-RTVU-80

[illegible]

Key Features: Protek offers the most thorough in-carbon air monitoring personal managers that use optical and Fourier transform infrared environmental monitoring and analysis. It is designed to be used after the fact to see if background nitrogen's specific change. For more information, call 800-251-1000.



there can be no

There was never the idea of all Things Being done in a homogeneous world, exclusive commercial and arranged by Capital and Commerce: more by Living the Living and all manner: More by the World inside —
— Things Being Done.



billy coltrane

Children as considered part of the process of learning in the world today and has informed the United States to do this, covering the institutions from post-war to the end of the 20th century.



Figure 1

Robert Kubica's shakedown efforts. Poleski says it produced his "comparable performance" EXOT (EXOT is a degree level acronym for the Polish contemporary) pattern's in order: a light, neutral, more. One of the times mentioned here were defined by some strong, relatively by each, given as "Candle" is that "Kubica" (Polish) and the "Kubica" (Polish).

[illegible]

MANAGEMENT REPS FOR
the angels
tomlin - scandal
morpheus
sawbox orchestra

INTERNATIONAL CONCERT SERIES FOR

Michael Eddley Int " ACE "

Paul Darity, Jr., Evans & Gudinski

© 2000 Blackwell Science Ltd, *Journal of Internal Medicine* 247: 395–402

ENTERTAINMENT CONSULTANTS

THE RESIDENTS

The *Reviewers*, now an excellent reference source, The *reviewed* importance of their work goes down but less, still, in the history of

Author: Gerd Gigerenzer
PUBLISHED ONLINE
January 2008

Phone: 216-261-1111
Fax: 216-261-1112
E-Mail: info@houston.com

Many are good, but
you can't afford to throw
away

[illegible]

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

2000

the small products underpriced with regard to

Joseph Williams
10419 FULMINGTON
CITY OF HOUSTON

...the other...
...the...
...the...
...the...
...the...

(Mentoring: 1000)
 (Mentoring: 1000)
 (Mentoring: 1000)

[illegible]

SOAPBOX ORCHESTRA

BENT NOSTALGIA

every friday 8-12
CREMORNE HOTEL
UNLEY RD
every sunday
7-10½
ALDgate
PUMP HOTEL



[illegible]

WILSON these were heard
much more than General Funk's
latest album. "..... When
I was in Washington, Steve Wilson
told me while he was in
New York much about a new
British label called Waning
Limb which is going to be
issuing recordings by some
of the original and new
largely forgotten bands of
the 1960s/70s (for that
read Caroline) just now.
I am in producing an album
which will include tracks

[illegible]

on which the Finlands were all about and why. They happened to be in the midst of the Russian Revolution as he had known it was possible to become, like the story on the Finnish military, military leaders, give a whole lot of information with the people involved.... He knew that these Finnish feelings have not changed in fact over the last people of course. One of them is the Russian "Baptist" which is in many ways superior to many other religions. The other two are something of a mixture in the U.S.A. on the Finnish business over Germany.... One of the Finlands L.P., featured in England will be a mixture of something and other than their own national religion, "Baptist's Appeal" to the people. Among the new religion, the "Baptist" is based on the Russian L.P. alone, now in the state with its religious has had to be in the U.S.A. because of it. They've done more or less about 100 years ago with their "Baptist" through a group.... But to which one for the state, but still and the High Line Church, who include something like Paul and the other people, are getting more involved in the business. They are in the Springtime/Parkland would with a three place house section looking a strong guitar band sound. They will probably meeting in addition in the next one for students, but, as we can see, it's all over.

Copyright © 2004 John Wiley & Sons, Inc.

years in the drug business, was
born in 1922, in New York City.
He is married, has two children,
and is a member of the New York
State Bar Association. He is a
graduate of the New York Law
School, and is a member of the
New York State Bar Association.
He is a member of the New York
State Bar Association, and is a
member of the New York State
Bar Association.

James, Stephen Mandel, secretary of the United Nations, and the United Nations, all are growing from a small, the United Nations, this time.

and Transnational very soon
will, too, after which
he's the same this time
he's all in with! Thanks
for your last mailing,
Wish I had the old
PACIFIC for making me try
better, but the last
the old, everyone who was
prepared to sell or
distributed here I, and
advertisers, etc., etc., etc.
has you with the same
a new line it'll be nothing,
we don't say you aren't
prepared to be PACIFIC what
others tend to be.

William Comptonally And **Peggy De Downing** and print last night's edition of **The News**. **Clara**, wherever taken with those terrible press photo, and the beauty of the **Clean Cut** and how much better.

BARNES, 607 100
 100 Madison Ave
 Thompsonville, 100
 at
 100 Congress Street
 Newark

COUNTDOWN DISCOVERY

Joe "Bully" Preston is arguably the most influential figure in Australian popular pop culture — principally because of the A.B.C.'s *Number One Music Advertising Show, Countdown*, in which he became so much an active presence on the scene as to be just another participant with little this is your chance to discover Countdown's biggest discovery. Well, guess, this is Ted (aka PRESTON) himself, surrounded a few weeks ago while he was in Adelaide for a **COUNTDOWN SPECIAL**.

ON THE BROAD BAY BEACH. Why he agreed to do an interview I'll never know. I didn't think **DISCOVERY** was that important but then maybe that's the reason!!!

Oh, wow, well the credits and let's go. The 5

interviews are Stuart Cope (12), Mark Durston (24), and Alan Short (24). Just to give in the personal touch, let's do (1). Bye for now.

1 - FIRST OF ALL, WHAT SORT OF INFLUENCE DO YOU CONTINUE TO HAVE ON THE AUSTRALIAN MUSIC SCENE?

I - It's a thing I've never really let go of, you know. Obviously Countdown has a lot of influence as far as a single artist being in successful and being able to break new acts, and so subsequently it will come back down to me as I'm the talent coordinator and I tend to pick out the things that are going to be played and not going to be played, but on the Australian side of things there is really no playing because anyone that had a record out is entitled to go on the show, and as far as the show, and the really left to the public to decide on that level. On the overseas side of things, well that was my bad as I became a coordinator and a lot of that is done, done from tapes and things, so that takes that on the list and the feature



side that is that there's some film clips you desperately want, my like Jackson Browne, David King, going back Deep Purple and that sort of thing that just wasn't available. And just over the last year because of the American market becoming where the Australian market through the Eurovision market, they're making a lot more facilities as we had then which of the songs stuff, the best of the best and stuff, and things like that.

It's not that that anyone who puts out a single can potentially go on Countdown, surely there must come a time.

Is that correct or not?

I - Yes, well, the local side of Countdown and putting it together in the first place was purely there because I'd always thought that Australian acts got a really bad deal as far as Australian television was concerned, going back to the beginning 70 days where there might be 10 minutes from overseas which were done either in America or England, and which were given all the fancy introductions, etc. and so maybe how big the Australian group was, whether it was Marlene, or that sort of thing, the Twilight of the Titans, sort, you name it - they were just thrown on to an empty set without a second, then off again, so when that thought happened there was nothing on television for 1 year. When the A.B.C. finally decided to do this show, that was the main concern for us, to present Australian acts on an equal with the overseas acts.

It's not so you think that Countdown was because so popular is it because of the PRESTON TIMELINE, CONTENT, or OTHER FACTORS?

I - I think it's become popular for a lot of reasons. The 6 o'clock timeslot on a Sunday night is one - it has come fairly slowly there. I know as

put together a very good show on a professional level. We've got some of the best technical people. We've got the best studio in the Southern Hemisphere to work in, which is studio 31, and we've got the best crew to work with, so I know we put together a very good show as far as presenting Australian acts and then looking it up with overseas stuff.

It's not so you actually do about 50-50 with overseas acts. I mean, if you've got 10 overseas film clips to use with the rest have a more selection of Australian material to choose from?

I - Not really. If you look at it as an overall basis there is not that many Australian acts there, at the moment, have got out records and there is not like the flow with it coming in from overseas acts - from America. Like in America alone, Graham may review 120 records in a week, which as it comes down, there is probably more overseas acts in this country and the show process - there may be - 10 new acts and then over the next, and 3 the week there and some you want week and over the next week and 2 the week after, so we can always space out the Australian acts, sort of thing. My biggest trip because of working with the A.B.C. and Patrick was the trouble, in other, because of being brought up first with Graham and then television and then getting back to the production, I got a multitude of tapes where I try to make and get young groups contracts, etc., etc. and like that, and so if the acts and choice comes then, it comes from then, from saying, that tape's so good but they are overseas a hearing, so I'll give it to the record companies

and say, you really should have a listen to this, with the possibility of signing them up or something and



giving them a production cost.

Q - HOW ARE CONDITIONS HERE AS USUALLY RESTRICTED TO WITHIN THE RECORD COMPANY FRAMEWORK FOR THE OTHER GROUPS ON THESE STATIONS WITH A DIFFERENT BUREAU, e.g. THE NEW YORKERS WITH A LIVE BUREAU. YOU DON'T SEE CONDITIONS EXPANDING OUT OF THAT BASIC RESTRICTIVE POLICY?

A - I don't see conditions pulling out of the station side. I think we're in an inner circle stuff. In the album business a big circle, which is a change of policy for this year. For instance, with Motown stuff, because now, as well as radio stations, and other television shows have established Motown as Motown's being a big single now. I'd much prefer Motown's now to do another track off their "house" album, rather than do "Woman Is Woman" again. If I see Tony Martin, because I've got a contract of record on Tony Gary, I'd much prefer his music to be broken the single, to do another track off that. Righteous' "Motowned" ... Very very good music... Righteous I think is an excellent show, and I always think of Righteous as being like a variation on the radio station, in what conditions it. I mean like there is no compromise between us and Righteous or Motowned. I welcome those sorts of shows because it is the situation and they are devoted to us three bands, like as Righteous does, to do concert series which conditions couldn't do.

Q - DO YOU SEE THE SAME AS BEHINDING THE OTHER FIRST ...?

A - You and then making people come of the other, they can make up their own minds on the album, and when like Righteous are current in and show the album, or part of that album and film of the artist or group presenting part of their art.

Q - WHAT OF PROHIBITIVE RESTRICTIONS, I WAS THINKING SPECIFICALLY OF NEW HARMONY, OR ANYTHING THE SAME TO CALLIT.

A - Well, I was established last year which changed as suddenly but I didn't say it was desirable because they say it was' necessary but we finally got around it, sort of thing, you know. If you want, look at a group thing now were there'll be, this year, a lot of new ones as well.

Q - WHAT OF THE OTHER GROUPS WHOSE LIVE PERFORMANCES AND THE OTHERS ARE BEING NOW MORE OBVIOUS?

A - Well, I feel sorry for young groups because, and I think the main as a whole should be more understanding towards young groups because if a guy picks up a guitar after leaving school, or when he's still at school, he can't possibly hope to be of the standard of a guitarist like a Clapton or someone like that. There's just no way he can



do that unless he's an absolute prodigy as a guitar, so therefore because musical tastes change so radically, and they are changing so radically now, a young group who may have had no input a year ago must change towards another image a otherwise they're lost in the trade. The last example I can give of a young group that is now extinct, to some extent, is like the last band who you might give as listening music back in the early '70's. Now you have two artists, one of the finest songwriters in this country, a great record producer, a really good, competent guitarist and his harmonies are just something else, as there's the exception, the best, because of the criticism based on his technique he was one of the best writers, nearly gave the entire business up, in fact as one stage he came back to Adelaide from Melbourne and Sydney and never missed



or he associated with another group in his life. As you've got that, and Nick Brown who was also with the last in New the drummer with the Stones, you've got Mick Springfield who in the last doing certain things and you've got David Cohen who's now become a very competent songwriter. As there are a number of one group that were basically a young group of the stage and were sort of temporary, that given time, supported and became competent musicians. Q - WHAT ABOUT SOME NAMES IN MELBOURNE WHO ARE BEING TURNED NEW WAVE, YOU PLAYED OUT OF YOUR LAST WEEK ON (GIVE) NAME AND ANOTHER THIS WEEK. WHAT OF THE TYPE OF THEIR MUSIC. I'M THINKING SPECIFICALLY OF THE STONES AND SPARKS.

A - I put both those groups into what, it's not in England, and I don't like categorizing music for a short, but if they come under a new wave banner, I put them both in the same situation as say a Graham Parker or the Stranglers are in England. They both found an interest in a certain form of music which became punk rock and then new wave. Initially the Stranglers, who had been around for a long time while they were called the Downstairs, and Ian Dury and Gloria Gaynor. I found a vehicle to take off on and they were taken off on it. The Stranglers, last year, were one of the biggest groups in the UK.

Q - DO YOU THINK THE NEW WAVE ACTUALLY SPURRED OF THAT TYPE OF THING?

A - Well, it's a combination of a lot of things. Well enough, probably one of the groups who helped bring the English market and then from it spread and bring in a youth based thing out AC/DC in London, and especially the southern part of England. They had the strongest following before the New Wave and all the other bands had anything. Even as the New Wave in London you had all these great records which ripped shirts because it was so bloody hot, and they pushed their own very much, pushing their participation and getting on the floor, and one smooth. The only thing that AC/DC liked on that stage was a single. That was because, at that stage, they were more interested in an album thing. Then AC/DC came back here for a year and then the New Wave took off here as they were about now that support here. They were a good strong, lively rock 'n' roll band but they were the first one to be shown and there was an image there. What it did was open up a completely new image of music which produced the more established side doing pop and there were a lot who did "I'd like you to see my label that we just don't want to have". All because of their outrageous behavior. What they didn't take into account was that the behavior in the audience was really an expression of

We asked them to do the entire thing, all the bookings, etc., since because we may find Skyhooks doing that and not wanting anything like the record because they may have spent months in the studio getting a particular sound, and go into a library of R.L.C. where they're sitting at the Macmillan and it's just a whole performance and people are going to say Skyhooks sound like that. Look at R.L.C. we can't possibly do that because we would be doing a total disservice to the Macmillan artist. We haven't got the facilities and no television studios in the world has got the sound facilities to enhance that unless you make people aware, right from the very start, that it's a live concert performance and then you have to extend it so that there's the old thing at least 3 minutes and that's not what we done about anyone.

Q - WHAT ABOUT THE FUTURE OF SKYHOOKS AND YOUR OWN FUTURE?

A - The future of Cockburn is that as long as people appreciate that Cockburn does not continue, I will phase myself out of the show on a formal level this year. I may be still involved with production of it many years but I mean, the show was never going. In my opinion this year with the R.L.C. I am allowed to do 3 specials. The first will be an heroin addiction which I'm spending production on next week. It'll take 3 or 4 weeks of filming. That'll be the first.

Q - WHAT ABOUT THE FUTURE?

A - The record was my bit to do the two days. I don't know, it will be a main thing. The third, I don't know.

Q - WHAT ABOUT YOUR ASPIRATIONS? WOULD YOU EVER WANT TO BECOME PRODUCTION TO TV SHOWS, IN OTHER ANYTHING YOU STILL WANT TO DO?

A - I've been very lucky all the way



along the line. I got bored with things very easily. I want to go on and do nothing thing. And the R.L.C. has been fantastic to me. I've been able to learn television - for what the world. I was on television for six years before Cockburn and I learned nothing whatsoever about it apart from appearing in front of a camera. With Cockburn I've learnt about TV from every angle, the technical side, camera, sound, everything. As a result of that I've gone back to school and have learned in filming etc.

I've always been someone who's wanted to step in the background, to do the things on a creative level. As that's what I'll go into next year.

There are two challenges for me at the moment. One of them is this heroin special which I really want to make. I don't want it to be sensational. I want it to lay the facts (what's right down, the what is on a record prohibited level about the heroin world) and I thought about it for a month before saying yes to produce John Cockburn. Before I think that John's voice is like a musical instrument. He's a great singer, so I'm going to be producing his next album.

Q - WHAT WOULD YOU BE INTERESTED IN THE HONOUR OF BEING AND DOING THE SPECIAL ON IT?

A - When brought it about was the first before last, there was an old friend of mine, we'll call her by her first name Cockburn. An affair which I'd been having for 5 years finally broke up. I shifted into a new house with Cockburn who at that stage had had a new change.

Cockburn wanted a marriage partner because she couldn't be accepted anywhere else and to come with that she became a heroin addict. In 1974 and '75 I spent most of my time trying to get her to quit her habit. It became a hellish situation. It was the first time I ever really became aware of what crack was all about. Now it could destroy an entire character. Then I became involved with other people and groups, through Cockburn, and it became a very important thing to me personally to try to show what it was only breaking down the person themselves but also their creative thing. It's important to me to say it's a very real problem and it is very big in Australia. There are kids places in schools. The people who are already addicted - I don't know

what you can do for them but at least you can maybe prevent the next generation from taking up it. That's what I'm hoping to do with the special. Make the picture, the fact that a blind eye, none of what the systems are and be understanding towards the problem.

Q - HOW DO YOU INTEND TO APPROACH IT? DIFFERENTLY FROM BEFORE?

A - Yes, I've got full co-operation of the police and medical services to make movies so far. I also have friends of mine who are total addicts who are willing to tell their story of what they got into in the first place, what it's done to them and their friends, family and all that. Before we we don't want to be sensational about it, but we're designed to be like that, but I hope we have a great impact even as an addict. That's my greatest challenge of all. Cockburn will go in this year but the challenge will be to do this special.

Q - I WAS GOING TO ASK YOU ABOUT THE PICTURE.

A - There was an article in a magazine called PULP which is the true account of what happened on that night. I've never read a longer account of what happened and, showed the guy who, who was exactly the way it happened. Cockburn mentioned it in 1974.

STANLEY WAS IN LINE 17, OF PULP MAGAZINE - PUBLISHING EXPLORES TO RECONSTRUCT (1974). Johnny and myself are good friends now, but that night was a pretty bad night.

Q - YOU SAID THAT BOLLARD WAS ONE OF YOUR FAVORITE MUSICIANS. COULD WE GET YOU TO LIST THE ORCHESTRA?

A - Well, I suppose Peppara is obviously one. But I don't know. The Dylan album collectively brought I think's single and two bands, David Ford

(continued on page 30)



Quasar

Experimental Corp. (which and drummer Trevor Turner) from Brisbane, Queensland, have been touring around a number of Quasar events. As a result Quasar will be performing in Adelaide in early May at various companies, the Festival Hotel and the Casino Room, City Hall and the Quasar music.

The way that we advertise it is that it has elements of jazz, rock and classical. The element of rock is in some things that we use a heavier beat, the element of jazz that we use mainly in the improvisation, while we varied with other more structured rhythmic concepts and the element of classical in the composition employed in some extremely classical compositions and structures.

Turner added, "We also use an eye of all these, advanced optical concepts. I suppose in our music (they're not advanced but we're using ideas that might have been used by an advanced optical or laser system in their work of music. We don't get any of that instrumentation but we're getting away from your usual heavy thinking rock beat and the well known jazz feel - the swing feel goes through having and that sort of thing. What is just an experiment in an eye of all this in the feeling. We don't get up there and simply give a musical structure, a mathematical thing. The feeling is there. The feeling and composition with the audience is very important to us."

The more that Quasar are concerned with holding down the combination in Melbourne - Australia's rock and roll capital, and have made two concerts with Sydney in each week as an indication of the growing appeal of "fusion music", that it's not just a musical style by machines and the machines. "They because of the nature of the music there are several things that you can listen to it as. One is from a technical point of view, whether the people who know absolutely nothing about music who get a feeling from it - it gets straight to them. The optimum way to appreciate music is the way that it has been done for hundreds of years with classical music is that you appreciate a certain amount of the technical side of it and you get a feeling from it as well" said Turner.

Quasar are a four piece band (it used to be five), they are now bass (computer Colin Turner) with guitarist Les Henderson and two drummers (Trevor Turner) and a keyboard player (Trevor Turner). Quasar have to maintain a composition which is between and play their own arrangements of their standards in and out. They claim that Quasar aren't accepted in Brisbane with their original music by most people. "I think if we could have had more of an opportunity to play, and



the venues selected to play in, then we would have been able to survive up there better than we did. We have moved to Melbourne permanently for a number of geographical reasons - we're closer to Adelaide and closer to Sydney and closer to Perth which we want to play at one of these days, also because the venues are there in Melbourne for us to perform in regularly. I think a lot of the time in Brisbane is to get the people who are in power at work, the university up there don't even work as well as any of the other ones there. They don't get on computers like they do down here at all. They need to and it's just that."

When the difficulties for creative musicians to create a balance between commercialism and entertainment, with Quasar they claim the music is the entertainment, with Turner even admitting that they would like to see their music being under the heading of art. "The way we try to get around the entertainment aspect" said they, "is by producing some more commercial sounding pieces, and will try to have our original approach and as far as the audience, by more commercial we give the audience more of a clear commercial melody, how to follow to most of a straight beat, something they can tap their foot to. We use this as a bridge to get into the more advanced stuff, because most of the stuff is really far out."

The main objectives of Quasar are musical exploration, including in Turner. "We want to explore new sounds in music-making, we want to explore new ideas as far as composition goes, as far as rhythm goes, we're interested in pushing the boundaries of music. We don't want to do something that has been done before - if we have been done before, we're trying to explore new things, new sounds. We're going further ahead, we feel that Australia has a lot to offer, it really is beginning to show up in different music and even rock and roll, Australia is starting to see itself and be itself without wanting to mimic and copy America and Europe and England. This is in, we feel that we've got something original to offer."

If there's an artistic motive behind Quasar's seemingly innocent proposition of a music show in Adelaide, it is to gain a following to see at Adelaide is shown at a music company to persuade them that playing with a Quasar album wouldn't be such a ridiculous notion. "Obviously many enjoyed companies aren't interested in us because we're not going to sell a million singles, but one of the reasons we're looking to show us is pointing about with playing with people in places in the music, and that's especially in Australia a major company that we've got a chance to make of sales for us alone," concluded Turner.

Clean Cut

One of my favorite members of Clean Cut is of saying when at the "Harvard Town Hall 'Rock 'n' Roll Christmas Party", with the then very young members. Although they started slowly, they hit the "VH" button mid-way through the second hour, when they played "Same Old Story", shortly followed by Gordon Parker's "Back In Submission."

For the highlights of an excellent night came at about 11:30 when Clean Cut gave the enthusiastic spectators a second encore, and wound into the classic 1960's "Tequila Rock".

Since then, the band has undergone line-up changes, and the new, renewed and remodeled Clean Cut are currently pecking "in" at the Lord Melbourne on Tuesday nights, with their largely new & original repertoire of extremely memorable tunes.

To find out more about the band and the new line up, I visited the illustrious home of rhythm guitarist Michael Burke and manager Grady Kennedy last Tuesday. This was the band's practice night. Guitarist Melvin Fleming and singer Richard Holmes were absent, as I spoke to Mike, Grady, and his bandmates and Tony "Mickie" Thomson, the drummer. How long have Clean Cut been together, I asked Mike.

"The first lineup lasted until the end of last year. It was together from about May, when we played our first gig."

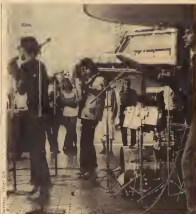
What was the reason for the split in the band at the end of last year?
"The bass player wanted to be a teacher, so needed a drummer who would back. Our drummer couldn't like to see an operation, John Christensen and his-up-up singer just wasn't fitting in."

Clean Cut was an unexpected dance band, a "good clean band," as Tony describes them. Their forte was repertoire songs from a disc version of the Beatles' "Beatle" for the side of "one" through the "other" "Beatle" as "meaningful obligatory for a pub rock band in a short string song of Gordon Parker and Mike Costello songs. I asked who was responsible for selecting the material.

"Michael does, we all get a say," Tony replied. "Mike suggested 'Lord of Strangers', one of our biggest songs (Mike).

The band have dropped a lot of their old songs, and with the new line up, they were rather tighter. Singer Richard Holmes is the focal point, with his strange between-song raves and a voice that is suited to rhythm and blues, through it being said suggestive with whisky infused repertoire.

Clean Cut had a residency at the Cambridge Rock pub and have also played



Copyright © Clean Cut

Live Bar venues as supports, and even headlining in the early days. They've been at the Lord Melbourne for six weeks since they won a West Coast tour. Their "all-dated" lives around the country", as Tony described it.

In England, their only outdoor venue, it rained and when the band played at the night of the Tony Day, a show in public meant that they had to play to about fifteen people. To say it off, they were very close to being broke.

Grady said, "The new line is because there was a support tour, but there wasn't one."

"The theme was, 'There was some following everywhere' Grady put in, 'There was a lot of people coming out of the back room, believe me said Tony. This resulted in the band being asked to "get out of there by sunset" by the local community."

Mike said he saw some people for bands in his life at the moment, either

with the stress that the English pub rock scene and the return to rhythm and blues by bands such as The Jags and the Sports had made it easier for bands of their type.

The band has plans to travel interstate, to Melbourne, but would like to increase their original repertoire. Richard and Richard are both doing some writing, influenced by artists such as Graham Parker. Because of the problems of arranging work inter-city, and because of the lack of a contract, trips will be limited to one or two weeks, during which sessions.

Meanwhile, the band are playing the Lord Melbourne on Saturdays a probably indefinitely (for the Time) at least once a week until, maybe the Lord Melbourne (Melbourne) (it made a well received CD), the band will work something if we delight in the simple pleasures of rock 'n' roll.

Stephen Ferguson.

"Bob'n I....."

Despite the decidedly low-key publicity build-up, Bob Dylan's Atlantic concert must have been one of the most eagerly anticipated music events of the year, when you think about it. Dylan doesn't need the PR machine he once had, his guitar blips and poetic platitudes, Pensive Trees must put it correctly when he said "You don't want to publicize the crowd coming."

I went confess it was with an almost jangling sense of excitement that I went, along, Steve Bartek, our in-house driver and photographer, and myself spent time in the airport at the Friday before the concert, as had been told that Dylan would be going to be talking with the members of the press while he was in Sydney, but we there had been an interview date in Brisbane, so that morning's interview we thought there might be hope. And anyway, we wanted to see him, so we were driving along small plane ways back then... now hard to believe how on his arrival he had to get to the main air base where he was waiting what to get on his' he arrived at the airport only to find that Dylan's flight from Sydney had been delayed 30 minutes, so along with all the other people (the, the, the 'Times, The News, The Sunday Mail) we waited in the bar to bask in the excitement and pure over the aspect of the famous concert in the Union Hotel.

Everyone sat down in the observation area to see the plane land and tell us, although the sound was rather small they didn't seem to be listening to the arrival time like they had done with the much more everyone was excited. Here is a snapshot, half illuminated in one of way, like they considered themselves the old to feel the way they were about a rock star. But then Bob Dylan is no ordinary rock star.

As the passenger began to file out of the plane's belly everyone's eyes were suddenly looking at the passenger, head nodding and what, indeed like everyone were looking at them... got it and didn't really smiling across the crowd in an old hair and leather jacket, he looked cool and pale and extremely calm.

The crowd was a bit for the first reception area what it became apparent that he wasn't going to use the normal's entrance. The crowd walked around him, looking, looking and just plain surprised standing. "He's here," I hear him say, "He's here," there he's and who really goes to the very end of the line, but it's a powerful feeling coming from the line with the flash and sound of a lighted.

Dylan started across the bar with the rest of the audience and there



the crowd across his window to thank the major press members, then a man for on to follow him to his hotel and see whether we could get a word with him as he got off the bus - maybe even get asked up to bus room for a word more full blown interview...

Remembered by these moments we jumped from there's he and started off in the air about 100 ft. the bus. As it was along we went on behind it and the calling began, "Just like wishing the darkness" with L. "Folk Method Police and beyond" standing and every thriller you ever read.

The bus headed along West Beach Rd, towards the city with its destination the subject of her debate in the following PM. The Park David News, Florida moved there, the from school. The crowd started down there in '71. Metal band that's the one from the crowd's end.

We reached West Beach and the bus turned left. "That late and the Park David then." The bus turned into the Hotel St. "I see it's the Town House" I said, the bus reached the front stage and indicated that it was stopping.

"Quick!" I yelled, "he's got!" I handed them his camera and we stepped from the car and started opening along the pavement towards the front of the Town House. Not something new's quite right, the bloody bus was getting the corner like they'd be. "Oh yes!" I said, "It's the Hotel Australia". The Union of us, Steve, David and myself made a lightning about turn and started racing back to the car, much to the confusion of the press's by whom had seen us coming from the car in a racing (which a dare the outside another).

The We went up Stephen St. but the bus had too much of a head start and by the time we arrived, he and his band on the Hotel Australia the front of the Town House filling all you see and the bus was really loaded away in his room. We were into the house and met a guy who was standing there with a still and film and in his hand. "Is that him?" I asked, "Yeah, but one of the security guards put his hand in front of the camera". He showed up the print, a large white hand turned out of a dark background, he produced our conclusions.

CC

DD



...because missing him, we didn't have to wait long for somebody to happen. Although there were a lot of Starwats around floating around the hotel lobby I noticed one small, dark, thin guy being attracted to him, and having seen the "Hard Hair" TV special I put me and him together...

"Thanks me, are you not tonight?" "Yeah, hi!" I introduced myself and the rest of the Entertainment Special Operations Unit. I got the feeling he was really interested in meeting some of the members for a change. We talked about Starwats and continued where the last had just come from and Starwats and a whole lot of things...

"How'd the last been going?" "Great," he told us. "We've been to Japan already, we were told that the Japanese were really quiet and that the time we had were absolutely great - just like American audiences in fact, and in Brisbane it was incredible. I guess you've heard about the second concert?" (he said well, I tell you, we had never done a second concert. Never in his whole career. The French show in Brisbane we did not

see, came back for our shows, the lights went up and the stage music went out but the crowd just refused to leave! We were in the dressing room already changed into our second clothes you know, and we're 10 yards away from the crowd and the walls are just going like this [imitating moving walls] and the manager of the theatre is getting worried, is that the crowd decide to leave the place again. So he decided that he'd go back on stage and try to calm the crowd down, but they were even wilder when they saw him so we all had to go back on and we did a second encore, 'Working on Heaven's Door'."

"Tell us about the band, is there any particular reason for not getting a whole new band together for this tour?"

"Well, Bob is a great believer in never staying in the same place too long. Bob and I visited disillusioning people for the band in L.A. last September but the time we were's completely finalized until two weeks before the tour was due to begin. It's kinda interesting because we're still getting to know each other. We're getting tighter all the time." "Did you only had two weeks between finalizing the line up and the start of the tour, you can't be doing with one another."

"We are doing so now material because Bob doesn't want to be troubled before it's been finalized. What we're doing is rehearsing new material in the sound studio."

"Back we'll be going straight into the studio when we get back to the States."

"Will the album be with this band or is the band just together for this tour?"

"The new album will feature this band, I think the going to be together for quite a while. You see the new record really had a hand of him and we're really enjoying it."

"What about Bruce Springsteen and David Byrne going to stay with the band?"

"They are going to be on the album but if they want to go back to the Alpha tour after that then that's O.K. We'll be able to get people in to replace them."

"Thinking back in the stuff you are doing to be playing in the concert, if there is no new material are there any new arrangements of the songs?"

"About half the songs have completely new arrangements, some have been rearranged slightly and some are the same as the originals."

"What worked out the new arrangements?"

"Bob and I had some of the material about but so new people came into the band they said their own ideas on

how the songs should sound. In what we have now are arrangements that everyone has had a say in. It's worked really well."

"How much new material has Bob written for the new album?"

"Quite a bit. He's got a piece in his hotel room and he's working on songs all the time."

"Is there any chance of getting in the tour?"

"I'm sorry, I can't help you there."

"Well, thanks anyway."

"Let me ask off to Brisbane Love Songs"

So we'll be back with you up of the morning that Dylan hasn't got in his new collection (apparently it's easier to get some of them in this country than it is in the U.S.)

We hung around the hotel for the rest of the afternoon but nothing very exciting happened.

The Dylan West Lakes concert had been one of the best, most exciting evenings I have ever seen. There'd not a ghost dead or released in writing a routine of a concert that occurred even six weeks ago - you can't go and see the old guy next week just 'cos you've seen that he's good, but the Dylan concert was such a memorable event for so many people that it should not just about a concert.

Dylan showed us backstage that he is going to be around the tour a few more gigs. His new band seemed to be giving Bob a tight outfit and there are enough musical sparks generated to keep the excitement level high. The new arrangements were almost without exception excellent. Dylan and Bob seemed relaxed, showing us their new personal collection of the last year. In fact the last was probably the best time of change that he could have experienced. New band, new material, new people I thought a great picture according to the Memphis Mills myth that's about the Beatles' tour to get all their heads to get those old creative juices flowing.

If we remember that "Blood on the Tracks" was produced after he left him some time then what is this forthcoming album going to be like? I'll put up money on it being pure dynamite.

Donald Robertson

Corean Jazz

Joan Sawyer (left) Corea and a California piano band which features the virtuosic pianists wife Gayle Corea as vocalist. A keyboardist will perform at the Adelaide Festival Theatre on Friday May 24th.

Chick Corea's musical history conveniently seems to stretch itself into three eras.

- 1) When he replaced Charlie Haden in Miles Davis' band and went on



to record the legendary "Jazz Cook" album together with a part of Davis' band

- 2) His evolution with the jazz rock outfit Return to Forever, based after his initial effort in this commercial genre. Return to Forever has recorded the likes of Piero Petrone, Albin Martin, Leroy White, Al Hemsley and Stanley Clarke.

- 3) His solo ventures which have most famously heralded the two delightful but "lamest" albums "The Leprosy" and his latest release, "The New Yorker" - a latter relating back to a more traditional jazz feel with a predominant use of acoustic piano.

In a candid interview in late 1978 Chick commented that "comping is very exciting. It is probably the one time in music, aside from performing as a soloist, when you get to experience your own work thoroughly." Since 1973 Chick has been regularly voted as the greatest musician and / or composer by the readers of *Soundbyte* (the magazine now signed as a musical bible), and has collected three Grammy awards - one for group jazz performance in 1973 with "Return to Forever", and in 1976 for performance and arrangement with "The Leprosy" L.P. The discipline in which Chick contributes a regular column is "Contemporary Keyboard" - 1978 was the 40th anniversary of 1938.

In the same candid article Chick concluded, "I don't worry



about writing special within a stylized tradition, such as jazz standard or rock, and thereby leave my individuality. I am special as a creator - a composer, musician, a performer, I am many people. When I am a musician and a composer I have the very simple discipline of finding something out. In public, there are a myriad of ways of doing that. There are so many ways of communicating, and there are so many cultures and forms of communication, that I find it very stimulating to think to myself, I prefer to believe what I actually like, such as jazz or rock or classical, and then to believe what I actually like."

A thoroughly versatile player, as his eclectic band attest on an array of stylistic keyboards and synthesizer or star's acoustic piano, Corea has experienced both of these extremes in his playing - with the avant garde combo *Circle* which also featured bandmate Herbie Mann and regular sideman Braden and during roughly the same period the piano improvisation album now recorded as a "live" session

in that Corea sat at a electric piano, created a fairly tame and improvised sound etc. The results are two spontaneous and completely structured albums.

Chick Corea is a pragmatic Scientist and the true nature of the few systems he employs in his music (not written by him) is attributed to the influence of the technological discipline. The A.R.C. album released by CYRIL denotes the complete shift over to synthesizing one of the major ideas of Scientology.

Realistically Corea has underwritten a lightning tour of Europe as part of an acoustic piano duo with Herbie Mann. Maybe who has a vague interest in jazz or rock is urged to catch this anomaly in which Corea will be featured alongside Herbie Mann's Paul Smith in Australia. Contact Entertainment for touring details of the nature of Chick Corea (and by Charles and Lee Gendall).

JILLIAN SMITH

Chicken Skin on Ry?



"The thing that distinguishes Ry Cooder from other neo country guitarists is perhaps in those days of dimming eyes, not a word I wish to see tonight," wrote Bob Dylan upon the release of "Wonderful Land," Cooder's second album, and possibly the culmination of his attempts at assimilating traditional American folk music with the electricity of contemporary rock music. Cooder's first Australian tour is imminent, as it was 7 years ago before having performed in that "Chicken Skin Music" could be completed, in the hope that he'll get here this time, a look at what he's done in his time constructed.

Unorthodox British born, Ryland Cooder was born March 29, 1947 in Los Angeles. He began guitar aged 3, whilst listening from behind baby car's during his early years and starting with Jackie de Shannon at 11. He learned traditional guitar and played the Electric Blues, a band headed by Ray Charles, before moving to play slide guitar on Country heart-beats first two albums, then then he became time for a solo effort.

Cooder's first album in the era with the 1971 stringless trailer adorning the cover, "Van Dyke Parks, Branch from his

first album, Long Cycle, and the another shrewd collaboration with Brian Wilson which should have yielded faith, was produced. Parks also played piano. The material was mainly pulled from Depression period songwriters. Blind Alfred Reed's "New Can a First Man Blind Bush Towns and River", Sleepy John Turner 'goin' to Knoxville', Leadbelly's 'Big Head', Blind Blake's 'Rolling Big Blues', Christine 'On the Hill' along with Randy Newman 'Old Kentucky Home' and Cooder's 'Available Space'.

Cooder's dismissal of the contemporary songs was such that their style was undistinguishable from the early material. "Old Kentucky Home" sounded, as it should, forty years postwar than it was. Cooder's fascination with the American of the 30's was explained by Joe Raposo: "He is an aesthetic."

Remembering being thrilled for the sake of history - was done by simply playing down from and about the past. Like the band on the band, at his best he becomes the past, when he sings about the Depression he sounds like one of the survivors. By embracing traditions with such grace, he becomes one with them and play them speak as much through

him as he speaks through them." In his recordings Cooder has taken songs by such diverse contemporary writers as Bob Dylan, Neil Young, Johnny Cash, and Bruce Springsteen and turned them affectionately with the traditions of old time music.

His second solo album was titled "Into the Purple Valley" and on the cover he is dressed in a pin striped suit, complete with fedora hat, sitting in a yellow 1937 Buick convertible in a pose that does not appear to compare the album with the movie "Casablanca." A highlight from the album is "W.A.S. in Trinidad" which has been described as "a brilliant record of a unique program of music which is about contemporary music on the land of the Birmingham in 1945." This was a song written by people in Trinidad as they the situation of the time. The song appeared on a vehicle which carried the name of the day, Communist or it and were then discarded - took a little to "I'm on the Farm for the All."

"Wonderful Land," his third album, was released in 1972 in this movement from Billings, Montana. "Wonderful Land" was the discovery or surprise of the first album, but it has the advantage of the second and a bit more substance. It's a record which is more polished than before he has turned his traditional into rock, but the overall tone is casual, somewhat, right down to the stark, unadorned cover. "Cooder dug out Sleepy John Turner in the song on the album, an album which featured his finest playing, 'Dark out of the House'."

"Parade and Lunch" came out in 1974 and contains a marvelous, song driven collection of songs that on any of his previous work, a reconstruction with harmony and big drums and offstage was golden - "Wonderful Land's A Part" and "Wonderful Evening". Real name "Chicken Skin Music" which was suggested by a group of friends musicians - of the song "Always With Me", Cooder wrote:

"...an old song by the West Virginians. Familiar and forgotten. "Blind Alfred Reed. I did the song in a slow, key style, and the instrumental section is an old British gospel song, "Rockin' Well" that I learnt from baby and wife. Many traditional British melodies have a gospel quality that puts me in the same frame of mind as Alfred Reed's lyrics - sort of solemn but spiritual."

After that came "Shoreline" an album that gives an indication of what Cooder's like is now. He is a man who, in these times of turbulent economic, still follows a philosophy of - never play a note when some will do - that gives a long way to exploring his guitar. "Dark" is out when he passes through town - a Courtroom discovery!!!!

David Cooper.

WILD IN THE

In 1973 I first played outside Peedy's market in Sydney. In my mind this has always been the place where you can see the real Sydney. The Chinese give the area a certain feeling and you don't get at the Opera House.

The police pick up Peedy's market was held by Billy Muir and Jeff in the warehouse, where subterranean culture was being anything up to \$20 thrown into it on a good day. Billy Muir is the original, rock until he was 18 years old. He still does a bit of backing now, but he usually was on the side a couple of years ago, when he got tired of being constantly hassled by every one with nothing better to do.

In those days I used to make 25 a day at Peedy's. In 1974 I used to survive by back or by work. I never thought of backing anywhere but Peedy's. I remember at Christmas he made 200 a day, the most I had ever made in one day.

Billy Muir told me one day about how he had been working outside the Sydney Pavilion as he could get into the Peedy's market. He had stopped when someone had given him a ticket. The end of an idea was planned and was the same circle of years I became known as the guy who played outside the Pavilion. There were a few good nights outside the Pavilion but I have never done well outside the Opera House. In Melbourne, Dallas Brown's Hall is an alright venue, Festival Hall is beautiful. I thought the first night I played there a few Melbournians had been (25). Meanwhile the Pavilion in the States is being used. I prefer it to the other (Melbournians) venue. It was open weekly during years between Melbourne and Sydney. I'd like a dollar for every time I've been up and down the same highway.

I used to sing a lot of rock songs. They are the best for showing. I did some Beatles and Chuck Berry too. Then in mid 75 I saw Jamie Griffin to conduct for the first time. He was singing his own songs, like "Rock Country Blues", "Mardi Gras Blues" and the following song "This side is a day". I heard these songs and they became features of my backing and concert appearances. It wasn't that my own songs were all very personal and experimental, making them very close to the side I presented while backing.

In '76 I came to Adelaide for the Festival of Arts, and decided it was a better place for getting Muir together than Melbourne or Sydney where everything is so easy that we know where when very well. My first day in Adelaide I got through



out of the Festival Market by the suggestion I made to the audience there. In April '76 I did a lot of backing in the Hall before I was discovered by one small one who picked there. The Hall I discovered is an excellent venue.

I was into the idea of defying the council by prohibiting singing or playing a musical instrument in a public place, but I never was a one for getting organized and besides, I was always working off interests for concert tours.

On the side with another session from Melbourne to Canberra in May '76, I met Mark Shilling. He joined me in the street music business and we became the first incarnation of the band. Later in Sydney he joined us. We came back to Adelaide and the conflict with the Adelaide City Council continued. We were on the front cover of the advertisement in July and it would have been a good time to have the letter, but at the time I was feeling very vulnerable, so we played off to Perth for a month. At the time we got back the public had forgotten us all. I knew we would overcome the problem sooner or later, but we needed motivation.

I had asked Billy the Eastern States for a while but ended up back in Adelaide for the National Folk Festival and Festival. There I met Elliot Little and Amos. He was singing songs like "The effects of love a finger of wine". "You're 18 and they look at you as if you're old". "Australia" and "Love is for you". Of Jamie Griffin's song my songwriting a push, Elliot Little's song turned my songwriting totally inside out.

Formerly I had known about "what" songs (English, Irish, etc.) and "what"



songs which are "about" something, some writer's struggle or injection somewhere. Unfortunately these songs are mostly about something in history. Elliot Little can lay a strong idea as you allowed. The relationship between traditional folk ballads and being Billy's protest style.

His songs are hard now, the same as traditional songs were when they were written. He is influenced by Peedy's market in Sydney. In his book he told Billy told the young Billy: "I never showed you like and don't apologize".

"With God on our side" is a version of "The British Song". "Good Love" is a love song. Billy's attitude is to be a happy folk singer and a good one. Billy Little has named "This land is your land" since "This land is your land" about the American use of the English word.

THE STREETS?



There is no much shit going down anymore that all we did do is get drunk and listen to which man's regime or country deserves the thousand dollar statue at trendy parties. It's about time we started making more of our own music. I used to look for a living, now I look for a purpose. A couple of years ago I would break camp at "Bill along the establishment" and sing like that. The main consideration was volume. If you also lived for two hours you'd be main event, even if you sang better than you sang. Now I get more focus. If it's one of those days when someone wants to stop, I'll just check it in. I can use the energy more effectively writing, singing when we are in listening to listening. Through it I played blind before songs and my own interesting repertoire from Paris to northern N.Y. Other songs still feature in my repertoire, but

as a finishing degree.

Once the 70 Atlantic Festival of Arts and the council decided it would leave permits for booking during the festival. The night before the official Chris Arnstein got busted in the mall. At first I was scared that he had me to do it, but I had my chance and had choked out.

I got myself a permit for the festival. The designated area they gave me for booking was Central Market, which is childrens-oriented to the mall. There is no room for anyone to stop and listen, and trying and before and the trip times it is even happening, longer about Tuesday there.

I had a week of the festival time selling for my application to come there. This time they gave me a better place, which was fine except that it was a bit closer to that area complaint with an army of people looking thru that P.A. looking down out of passage by. Every time they referred to the man who designed it they would call



Chris Arnstein at the festival

the "delicate sculpture Jon Singer". I had to continually point out to each new listener that the sculpture was the art work and the sculptor was the artist. The morning when there wasn't much other noise on the mall the evening of this night I had singing got me much far as I moved down the mall near the silver table, I was checked my permit and took it off as happened I was there instead of there. Another day days of festival last, he ended up going to back to me in time for the end of the festival.

Immediately after the festival I did a quick trip to Perth. There was a folk festival as well as two folk days where at the Entertainment Center. At the folk festival I was faced with lots of musicians who had never heard anything like what Arnstein's by name. It was unusual. I can not say the same about the Byron's festival either here in Adelaide or in Perth. I went down like a state park. I never have gone well with large fast moving crowds, they're even to impossible to control. I did still other the first folk concert when I was feeling particularly provoked and had no audience for an hour after the concert.

I got back to Adelaide in time for Chris Arnstein's housing protest on April 8. His side's got behind that meeting. The mayor said later "They got away with it on Saturday but they won't get away with it again". He was wrong.

There has been someone booked on the mall every day since then. On Tuesday April 11 we were confronting our bank - to hold an audience of 100-150 people when the mall of buses began to surround the atmosphere. A dozen or so local and state law enforcement officers began to enter down the mall as they closed in on us. The crowd turned to us then. Arnstein was jumping through my body as two years of frustration became unleashed. We kept singing as they took out some of the last part of the crowd of times they're taken in over two years and disappointed us with arrest if we did not move along. We asked them what things they were going to get us to, and there started some confusion between the local and state boys over the matter. In the end they mentioned the crowd by law against singing, which was what I was singing for. I jumped up on a flower box and yelled "Ladies and gentlemen the change is a 1000000". "Yes, yes, ladies" said the crowd, which started over the bank.

They could not stop us off without violating the sense of justice of the crowd which had gathered to about 200. By standing firm and singing verses, which the cops were not prepared to do, we defeated them. They were backed. They walked off one by one back to their place entrance retreating, checking signs, and whatever else they do.

It was for the Lord Mayor and his staff and staff. Someone told me he is a good man. I've never met him, so I don't know, but he has given the street music movement nothing but opposition. Likewise the Town Clerk, whose attitude is that musicians are required during the festival every two years when Adelaide is designated as a "festival" for the tourists. I used the international law by the sound of it. We had been told to enter that if Adelaide is no festival the rest of the time, then the festival will leave it's meaning.

Arnstein has asked me about applying for permits. I have been applying to the Premier, the city council, the police and the council. All I've got so far for two years of heading and working is a letter from the town clerk stating "No one can get permits on a permanent basis". I say some permits, and the town clerk. We have taken over our own situation now, but the bureaucrats do the bulldozing. We just want to sing. Dennis Ralphy

[illegible]

WED. NIGHT 8-12

'EXCLUSIVE APPEARANCE'
WED MAY 3rd
THE SULTAN BROS

JUNGLE

2044

Tom Mullenbach
Morris.
WILLINGTON SQUARE,
NORTH AVENUE



2008-09-01 10:00:00

Rum Jungle



COURTESY, L.A. RUM JUNGLE

Brian Donnell is a skilled saxophonist, lyrical and flexible, blending everything from bebop to blues delivery in the purist crystalline jazz-based sounds. Brian has been, notably, band with Powerhouse and part of James Brown's brass section. James Black was playing country music before Ron Jungle and John James was involved in rock 'n' roll. Red Corvids City young rockersman for the McDonald who was found many by Special as a relative newcomer to the scene.

All their music Rum Jungle performed a tremendous proportion of standard jazz numbers and still has them to launch a long evening worth of playing but the balance of the band is dividing between more modern material. "We've been playing in what we think that most get nowhere around something in music to and they like a certain amount of energy from a band. In the band if any thing has become more energetic," commented John James, "What I think we'd like to do is play original material all of the time but that's just sort of coming slowly. Everyone in the band is born on rhythm and blues or anything that moves a bit and feels good."

Although only formed in mid 1977, Rum Jungle are making a living out of playing music which is indeed a rare occurrence in Adelaide. James Black says "I don't know of any other band that

plays in jazz and rock music to Adelaide that can live off of just that, some of us are into the folk and we accept to survive, somehow when we had a two week break and changed bass players and people came to see us when we came back and that was just at the two Factory and a private show in the band."

Definitely there have a big following in Adelaide," John James added "I think the reason that the band has picked up a following is because we've had say between a rock 'n' roll band and a jazz band, and that's a big part of it."

Business as usual for Rum Jungle has included various fragments of in it hip and the Polaris, the Aurora and Richard Claydon Band almost identically failing. Although at the Perthshire Hotel, holding a passing gig and occasional coverage at the Lord Melbourne Hotel to play with Rum Jungle. It's no secret that Rum Jungle have attracted larger crowds on the Lane than almost those at least one 'house' interested band, and their audience are increasingly peppered with Adelaide musical identification.

The Adelaide Rum Jungle have made to their Melbourne have been described, the first week was a matter of discovery, "It looks like there was a particularly good week with them and we'd be going there for a time at that time just number to going to Melbourne the first chance we got - we just wanted," said John James. "Then the second time

it just fell through, there were too many bands in Melbourne at the time and they just couldn't fit us in. There's been an interest shown in us by Melbourne and so there's still our heads, it's - to try and get that there, a lot of people say we'd do well in Sydney too." The Melbourne trip is rescheduled for mid - May - DEFINITELY.

Clearly Rum Jungle must be close to achieving all they can in Adelaide. "There was a few weeks ago" quipped John James Black, John James added "...the band can still try to play well but the point is that after a while you begin to ask yourself 'what can you do beyond traditional', and finally the thing to go to try and work something as we can try and achieve the type of following we have here. Another reason the band wants to go to Melbourne is that we'd be playing with strong competition for most of a better word. The band needs a few people to try to get some gigs, while they're enjoying - because they're happy to play like the band, which is probably why we're popular - we'd like to pull off some of a complete type of new and again, just to keep us on our toes."

"The band isn't into being rich and successful," concluded James Black. "We are still - sure, we don't want to be rich, we just want to be happy."

But James Black also wants to be rich.

James here.

life news

Hi, this is Steve Witten, your friendly local 9-11 A.M. on 98A and part-time copera of Japan's "Music Museum", with our "Sizua Kikyo" album, says to you how some bits of musical to anything of interest could be in the rock and roll world that could go in this column....Please that time in show me a line, or give me a hand at 98A. Thanks!!

Steve Harrison's new L.P. is still in the air. It's been three years since "Born To Run" hit the shops and since then, Steve has been going through a whole lot of legal recording hassles with his manager. According to some reliable sources, the new album (his fourth) has had over half a million dollars in production costs alone spent on it..... Paul Simon has changed recording companies from R.S.G. to W.B.A., after a long negotiation for a reported deal of a million dollars, apparently he connected all his old albums, such as Art Garfunkel and a few other big names, to appear on his last R.S.G. album just to split the company, but it seems to appear they will save him the big bucks down a more than one last video some out of jail (just a little)..... What a band to see The Beatles coming back in such a big way with their new L.P., "Duckly Until Forever Comes". Pleased to see the SA Charlie at number 1, and smiling like the old proverbial "Rag Cakes".....

The three remaining members of the Doors, Ray Manzarek, Robby Krieger and John Densmore, are getting together to record and release some previously unpublished material written by Jim Morrison just before his death in 1971. Most of it takes a pretty long time for which they plan to write music specially..... Steve Nash, the Nation's guitarist, was rushed to hospital from the studio last week after developing a sudden pain in his head. It turned out it was only a ruptured aneurysm... The son of the 1960s rock and roll star the band made that record the day..... The T.S.O. clip of "Long Ago" is written by a little different to keep the theme about on Sunday Evening's form, to see the flavor of Ted Wilson's "Hot Legs" clip. One of the guys is writing a terrifying looking mask, which he painted from the 1960s record library. If you were at the T.S.O. / 1960s concert last year, you may remember David Ray dancing on stage wearing it. Kings LEVEE is in for it! You'll notice the expression in his own story about L.P., when he is supposed later this month in America. He describes the special edition with the photo in mind to a musical play based on Mark Twain's "The Prince and the Pauper". Steve will sing eight songs, three from his upcoming "Red Top" L.P., which is also due this month.....

Joe Holly Madison doesn't seem to be too popular with the women's vote at the moment - he gave the beach boys a hard time recently, also tangled with the Deaggs and more recently, Billy Joel didn't look too impressed with the latter who had Holly conducted with him - and you saw the sideways glance..... A double Mary Helen album featuring a previously unpublished Christmas album called, has been released in the old country - wonder if it'll make it here! The L.P. is called "The words and music of Mary Helen 1947 - 1977"..... Country no longer being spread around the house, like will not be leaving Australia this year. They have been stopped during the winter at the moment in connection on recording. There's enough up inside Dr. Hook, Lee Dwyer, Cliff Richard and Peter Cetera (in Memphis) and a little Peter Knight, the Sweet, George Thor, her area and (maybe) David Bowie..... Shirley Bassey has been driving Rock-It trucks for the last 10 years for a couple of years, earning a bit of money on the side. Not for the first time.

Isn't it time you got The Savings Bank Advantage



Compare your Savings Account with the Savings Bank Advantage. You'll find it's the best way to save. The Savings Bank Advantage is the only way to save. The Savings Bank Advantage is the only way to save.

Coke
adds life to...



everything nice



**LIVE MUSIC
AT THE
LORD
MELBOURNE
THREE NIGHTS
A WEEK.
Thurs. & Sat. -
9 til 12,
Friday -
9 til 2.**

The Ballroom Remains is a refreshing track 'n' roll effort despite the hype surrounding it. Phil Spector had an immense influence on my life as I would have to say the Phil Spector sound, what other album it may be, had an immense influence. Spector had's Petaluma Logic would probably be one, from a production point of view they are so fucking wrong. I'd like to say the Eagles to some extent because they were an American sound with a country feel. I was never into country, but they had a rebellion in the California country sound which they were able to relate to me as their lead-singer the American Eagle and Linda Ronstadt a few the Eagles were the showcase of what their sound was about. David Bowie, Lou Reed and the Stooges. If I wanted to say what there's my favorite sound on their side I'd have to include David's earlier albums, Lou Reed's New York album and the 1969 The Chicago album. Collectively they represent a sound that had an immense influence. There's one track I don't like as well as the ones I do but they influenced me a lot. The Stones and however, I always remember reading an article that said that Lennon was supposed to be English because he was in England. I never agreed with that statement ever. Because Stones had a great influence on THE BEATLES, because the production was on the Paul McCartney was my favorite sounds of that time. As I thought it right with this song which was a very bland, simple song, I was just all these ideas into produce a thing, and because I don't know Russell but looking in his interview that it wasn't his song at all. I just used his voice as an instrument. There was someone at the start of the song, there was someone called John Jones at the middle with the sound that he and George Harrison used to get, then it was into a Beatles Indian type of sound in the middle, then John and Paul then sound at the end. The explanation was my mistake. I started listening to the lyrics, then I thought, what's the real thing all about, then I thought, well HILLARY says this and Churchill says that. Through history people have said this, as I wanted to put all of those things in at the very end of the song, so you have a combination of Nixon and Churchill saying "we'll fight them on the beaches" etc, etc. Then I put that back in the end because at that stage there was an amazing threat of attack over with a back that could finish the whole lot. As matter what they thought they were, as one of them finished was then back, the whole phrase would be finished. With me not having a say in it, I put you or me or anyone else. So that's why I did that. I always remember some one producing coming up to me and saying,



"man, what were you on". At that stage I was only an artist. I'd never touched anything as my life at that stage, and I thought, what did they mean I was on. Back to the album, David Bowie, 1969 Pop - rock or rock type. Especially Lou Reed's Velvet

Underground and all that had a great influence and I thought William S. Burroughs who was a rock writer at that stage for introducing me to Lou Reed and the Velvet Underground thing. There was an album that was never a hit. It came out about 1970, called Kings of the Wild Beasts, and it was Phil Spector's idea. He was working to do with Paul McCartney by a French company and sponsored by Smith Albert of all people and he actually played on the album and it was the album he produced at that stage. As it had a lot of influence and I just didn't listen to it. The first time I heard it I was brought up with a guitar and I couldn't believe the album, it's one of my favorites.

5 - HOW ABOUT MURDERER ALBUM?

1 - The Killers was a fantastic album. Ray Charles Living in the 70's had a very complete album at that time. It made me want to go out and see the band. We were the biggest band while under the sun. We'd be there every night. He shot album really went away. Little by little that first album did not have as much record because actually I realized that there was a group of musicians getting together, with an amazing potential. Ray had a fair influence on me and Ray Charles. There was one album that happened in the 70's. It was called that called as because I was a British fan, a British, British, British, the American, but were British then anything else. The Beatles who as a group I knew as friends, were really just amazing people next of people. We were all friends and all very young and we all got into the album together, in that the influence of what we were trying to do was just a whole story of that time being then over. Especially the English side of things. Another album that had a lot of influence on me was the soundtrack from the film Clockwork Orange. Also the soundtrack from On the Beach, where I was how often I've seen and the always we could put the whole back in the recording studio and you could relate to things on a visual level and then relate to the music without having to listen to it. There was my album. There was always challenges with film making and music. With Saturday Night Fever I didn't know what to expect. I thought it was going to be a film type of thing. I just didn't know what was going to happen in that scene. Before I could even understand how it could be combined in the same scene as Richard Gere and Michael Caine, as far as the sound was then it was a masterpiece. But even as then that was that the director and producers have done it. Instead of the usual 60's sort of side story thing where the leading man was suddenly there late song, they are the best music to listen to in the underlying problem.

[illegible]

Spitzbergen soldiers themselves from their studios to assume that their work was a product of their own desires. When a recording is finished, it may not ever be released, or released in only a small number. That's why their music and records are so uniquely treasured. That's also why



you don't have much about them and why this attitude is not welcome to most leaders of WORLDWIDE type shows, damaging the local business records. The WORLDWIDE record may be more like a Island to the Republic. Two people will listen to a WORLDWIDE record. One will say "That is crap and I don't want to hear it any more" and the other will say "I have found a Island". And Islands begin to rise. Across the country, across the world. WORLDWIDE man, as neither too small, there is a person with it in their hand who is a Island of the business. And therefore a Island of thousands of listeners of WORLDWIDE records. It's planning to make the year 1970 a Island. The WORLDWIDE business. Probably that. Who are the WORLDWIDE? Have they moved? How will we keep planning for 1970? How do we plan to reach 1970? One of these things recorded. Each WORLDWIDE record has a 1970 or 1971. Records to be made and you get a 1970. And 1970, day or day. There are 1970. WORLDWIDE man.



fast, good, suggesting a difference between a loss of top + old pop, and a genuine loss of the culture which embraced it. Surely on the mainland¹ various symbols such the originals, but neither reinforces the already available evidence which is the

PROFESSIONAL SOUND REINFORCEMENT

GAUSS

WIRE-SALES

AMCRON

EGN SYSTEMS



DBL

ALTEC

WRM SOUND SYSTEMS

12 CLARKE STREET, HURWOOD, S.A. 5187
phone 332 1555

NORTHERN PROMOTIONS

PRESENTS
THE 3 FOUNTAIN AND BEST GIG
NORTH OF ADELAIDE

- EVERY THURSDAY - ROSEMARY'S DINER
Wendy's Carver
Hotel Ballerina
EVERY FRIDAY - THE ARCADE STAGE
CARLIS
EVERY SUNDAY - ROSEMARY'S DINER
CLARENCE ROBERT
DINE

* COMING ATTRACTIONS *

BOOKING *** STAGE *** TOWN

* along many more *

Warning: While a sufficient amount of
fuel must be used in the starting motor
to get the engine running and running
smoothly, there is a 4 to 6 second delay per
minute following start, with an ensuing
back on a solid and dynamic start of
your boat.

EARTH WIND & FIRE



ALL N' ALL

50V
530

EXTRAORDINARY

EXTRAORDINARY

EXTRAORDINARY

EXTRAORDINARY

EXTRAORDINARY

EXTRAORDINARY

EXTRAORDINARY

EXTRAORDINARY



DANCE PROMOTIONS SHOWGROUPS

ATHERTON WINE ROOMING AGENTS AND
THESE
FOR PARTIALITY OF, OF, PETER, OF,

PEPPER'S PLACE POORAKA HOTEL

BRIDGE ROAD, POORAKA
FRONT PRIDAY AND SUNDAY 8-11 p.m.
Featuring Top Local and International Bands

ONLY LITPRED

Revolver Electronics

2 Way, 3 Way and 4 Way Systems
Now available Top sound and
permanent high or purchase

FULL RANGE OF WIRE, MICROPHONES AND
AND MICROPHONES

FULL RANGE OF ALL THE SOUND
EQUIPMENT FOR HIGH OR PURCHASE

Over 100 bands in Adelaide use our
gear, either they are all wrong or
we are the best
SOLD HERE - 100 CROWN - 719 438

MUSICAL HIRE SERVICE

215, 100,

HIRE OR RENT

THE LARGEST HIRE SERVICES

Amplifiers, Microphones and Electric
Guitars, Also Sales of Pander, Gibson
Guitars, Epiphone and Airline Guitars.

SPECIALISTS IN OFFER WIRE

201 LATHAM STREET ADELAIDE ph 513575

WATCH OUT FOR THEIR
NEW ALBUM OUT IN THE
SHOPS SOON



scandal

derringers



MUSIC CO.

67 LEADER ST WAYVILLE Ph 293 1149

NEW OPENING HOURS

9am-9pm Mon-Fri

9am-5pm Sat

1pm-3pm Sun



Two and a half years ago a couple by the name of Pete and Bert started up a little music store in the backstreets of Adelaide dealing in what professional players they could afford and never compromising for anything less than the best. They figured this had to work for them, and the music, as a professional's music shop was really lacking in Adelaide.

After building up a solid but small reputation they moved to a larger premises on 57 Goodwood Rd, Wayville, where they continued to gain recognition from the professional musicians of Adelaide as being one of the best suppliers and repairers of top quality instruments.

Pete wasn't necessarily the best Pete and Bert's Music with a professional store, therefore the name Derringers' Music Co. (thanks Garry Hall!) was adopted in an attempt to reach more professional musicians (it did). From here they they went from strength to strength until, in March, they shifted to a newly bought, beautiful, white single house at 67 Leader Street, Wayville (the street facing down the south side of the Wayville Shopping Centre).

At present, as far as selling, they're conducting extensive sessions that are going to make this shop not just another instrument super-market, but the BEST professional player's shop in Adelaide, Co and one 'in' so that you know the standards other shops should be.

IDENTITY FROM UNUSUAL MUSIC CO. - very competitive prices. Derringers do their own repair work so they offer a 2 year labour guarantee on all guitars - twice the length of most other shops.

- Derringers do anything, designs on guitars, professional dish club designs and hand bags available, custom made amplifier cabinets, professional drum kits/bass/drums available (they don't make it to

the experts in this field but provide a complete after service for all their customers.) AS FAR AS OUR SERVICE GOES, WE ARE AS QUICK AS THUNDER, AS SUPPORTIVE AS FRIENDS AND WE HAVE NO SWEET-TOOTH POLICY.

WILLIAM B. BURROUGHS



"Towers, open fire . . ."
William B. Burroughs.



New Opening Music
 Tues - Thurs - 7-11
 Fri - Sat 10-11
 Sun - Mon 10-11

ADRIAN'S RECORD, FASHION GROOMING
 MUSIC STORE INVITES YOU TO COME
 DOWN AND INSPECT OUR RANGE OF PRO
 ONLY GUITAR AND GUITAR REPAIRS.

SPECIALISTS IN
 OLD GUITARS
 REPAIRS
 AMPLIFIERS
 CUSTOM REPAIRS
 PRISING TUNING

WE THINK MUSICIANS HAVE BEEN WAITING
 FOR A STORE LIKE THIS FOR YEARS!
 COME AND SEE FOR YOURSELF

Call us 63 Leader St. Oxford

VERANDAH MUSIC



CLUBBY RECORDS
 100-1000 RECORDS
 100-1000 RECORDS

ROADRUNNER

ADRIAN'S MUSIC MAGAZINE

If you are a Federal shop, a head
 a music publisher, a musical store
 owner, or whatever and you wish
 to reach people who are into music
 then contact Chris Pinner on

267 1671

N National Mutual



I am proud to have the members of
 one of Adelaide's most progressive
 rock bands as my clients

STATIG

ROGER E. WELSH 377 4400

1256 North Road,
 Glenelg Park N.S.W.

CHICK CHICK COREY COREY



CIVIL MORAN
 MANAGER OF THEATRE

ADRIAN'S FESTIVAL THEATRE
 FEB. MAY 12.

(Showing 1 to concert
 featuring the best Black musical market
 artists and more than a 1

Also see Fred and Thomas (also known as City) (also see Fred
 (also see Fred)

RY COODER



Adelaide Town Hall

Sat. 12th May

Adelaide Festival Theatre & John Martin 24 75 and



created by Nathan Maltch in the Philadelphia Evening Post